

# Feuilletts d'Album

par

*M. Enrico Bossi.*

Op. 111.

## N°1. Benediction nuptiale

pour Violoncelle et Piano (ou Orgue). Prix 1 M. 50 Pf.

Edition pour Alto et Piano (ou Orgue) ... „ 1 „ 50 „

Edition pour Cor en Ré et Piano (ou Orgue) „ 1 „ 50 „

## N°2. Menuet et Musette

pour Violoncelle et Piano ..... 2 „ — „

Edition pour Basson et Piano ..... 2 „ — „

## N°3. Rêverie

pour Violoncelle et Piano ..... 2 „ — „

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LEIPZIG, J. RIETER-BIEDERMANN.

2166<sup>a/c</sup> 2167<sup>a/b</sup>. 2168.

1897.

*Inst. lith. de G. R. Röder Leipzig*







# Benediction nuptiale.

## VIOLONCELLE.

M. E. Bossi, Op. 111, No 1.

*Sostenuto.* 9 *rall.* 1 *a tempo*

*pp* *p*

*poco cresc.* *cresc.*

*rall.* *a tempo* *poco rall.* *a*

*> dolce*

*tempo* *Poco più.*

*mf cantando con espress.* *cresc.*

*ff*

*rall.* 3 *Tempo I. ma con più vita.*

*mp* *cresc.* *opp. all' 8<sup>a</sup> sotto*


*ff con passione*

*trm* *calmo* 1

*toco* *rimett.* *p*

*pizz.* *pp*





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# Benediction nuptiale.

M. E. Bossi, Op. 111, N° 1.

**Sostenuto.**

Violoncelle  
(ou Alto ou Cor)

**PIANO.**  
(ou Orgue)

The musical score is written for Violoncelle (or Alto or Cor) and Piano (or Organ). It begins with a 'Sostenuto' tempo marking. The first system shows the piano part starting with a 'pp' (pianissimo) dynamic and a 'cresc.' (crescendo) marking. The second system includes 'rall.' (rallentando) and 'a tempo' markings. The third system features 'poco cresc.' (poco crescendo) and 'cresc.' markings. The fourth system includes 'rall.', 'a tempo', 'dolce', and 'poco rall.' markings. The score ends with a 'con Ped.' (con Pedal) instruction.

musica 2347 Fischer 57

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B65f  
V. 1:1-2

AUG 4 '17



## Poco più.

*mf cantando con espress.*

*mp*

The first system of the musical score is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a series of chords and triplets, with a crescendo hairpin indicating an increase in volume. The tempo is marked 'Poco più.' and the dynamic is 'mf cantando con espress.'.

*cresc.*

*cresc.*

The second system continues the piano accompaniment. It features more complex chordal textures and triplets. A 'cresc.' (crescendo) marking is present in both the treble and bass staves. The music builds in intensity, leading towards the end of the system.

*f*

The third system of the piano accompaniment begins with a forte (*f*) dynamic. It features a series of sixteenth-note runs in the treble and bass staves, with some chords and triplets. The music is energetic and rhythmic.

*rall. - - Tempo I. ma con più vita.*

*mp*

*rall.*

*Tempo I, ma con più vita.*

The fourth system marks a change in tempo and dynamics. It begins with a 'rall.' (rallentando) marking and a 'Tempo I. ma con più vita.' instruction. The dynamic is 'mp'. The music transitions from the previous system, featuring a series of chords and triplets, and then moves into a new section with a different rhythmic pattern.



*cresc.* *opp. all'8 sotto*

*cresc.*

*ff con passione*

*con passione*

*rimett. loco* *tr. minimi* *calmo* *p*

*rimett. calmo* *p* *più p*

*pizz.* *pp*

*Red.* \*



